

# Situations

For Tabletop Roleplaying



- Second Iteration -

## What's This?

This is a compilation of six articles – methods for building situations for tabletop roleplaying. Each of the six methods is a procedure; by working through one of these procedures, you'll generate the core 'stuff' needed for a session or two of play.

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## Record Sheets

Each method closes off with a reduced-size version of the record sheet used to track the details being created. It's possible to print these as given, removing margins and printing on "fit to page" settings. However, it's much easier to grab the PDF for record sheets, which gives each sheet in full-page format.



## Building Your Game

**1. Know The Fundamentals:** *Fundamentals Of Tabletop Roleplaying* is a basic run-down on what tabletop gaming involves, and how to go about it.

**2. Get The Engine:** The *Ouroboros Engine* is a general-use system for fantasy gaming, with **just** enough density for both tactics and flexible stakes, but is otherwise light.

**3. Choose Your Setting:** Three distinct settings are planned for the *Ouroboros Engine*, each of which does something a little different:

- ◆ Tenocha: The Old Empire
- ◆ Hoard: The Reach
- ◆ Awen: The World Begins With You.

**4. Build Situation:** Six methods for building situations for play are available; these can be used for any system, but the settings above directly link to them:

- ◆ Broken Places
- ◆ Predator Souls
- ◆ Nine Rooms
- ◆ Transgression
- ◆ Long Knives
- ◆ The Quest

# Long Knives



*"I've come to believe that the recent temple desecrations are being performed by the Hidden Ones, in order to stir up sentiment against the Fomor spirit cults. And it's working. If someone doesn't do something, we're going to see lynch mobs."*

## **Feuds & Intrigues**

Situations like the one quoted from above can be a bit of a trick to set up believably. It's often even more of a trick to make sure that the players care about them; many Guides have spent enormous amounts of time creating intricate scenarios nobody was all that interested in. This is a way to put together such situations that faces down both of those concerns. You'll need the record sheet for power plays, and a blank piece of paper (which can be the back of that sheet).

## **First, Build The List**

Grab the blank piece of paper. On the top of it, note down the location - where the characters are based, or a place they'll be right quick in the campaign, and where they'll hold still long enough for you to grab them.

Now, rummage through what you know about those characters, and start noting down their relationships to groups. This can include implied groups just as much as known ones. If they have special training, what group did they learn from? If they've seen some action in the past, who was it with, and against who? Where were they raised, and among what people? Things like that. You might want to have their character records on hand, so you can go down the list.

As you consider this, any time you think of a group that should or could have a presence in the target area, write them down. These can be subsets of that group rather than the whole - a guild office for a profession one character has, people who follow the same mystical tradition as another, and so on. These can also be fragments of groups that you decide to change up in some way - retired members of a mercenary troupe one character travelled with, who now run a fighting school,

Once that's all down, you have your raw material; those people are all in the area, but they won't all necessarily matter right off. Figuring out which groups are central to the immediate action comes next.

## Second, From Group To Faction

Picking up the list from the last step, walk through it one group at a time, and note next to each of them a few things that they might want in the area, and who might oppose them. So, if you had noted “Fjell's Raiders” in your list, you might add “Want to sell their loot; opposed by the authorities”.

As you go along, look for places where groups on the list have common general opponents, especially if those groups would also oppose each other. The goal here is to find a tight cluster of about five groups, each of whom would find the others problematic (not all the groups in that clump need to be from the original list; it's pretty usual for one of the common ties to be “law enforcement” or “the local nobility” or other vested interests.

When you think you have that cluster of groups, it's time to formalize them into factions. This is done by giving each a spot on the power play sheet, and noting in the following...

- ♦ **Group:** The name of the group, or at least a name *for* the group.
- ♦ **Connection:** How does this group connect to the player characters? Not all groups will, to be sure, but most should.
- ♦ **Resources:** What kind of troops, money, and other resources does the groups have in the area? How can they exert political force (or real force)? Think creatively here; it can help later on.
- ♦ **Agenda:** What things does this group *want*?
- ♦ **Opposed By:** Which of the other listed factions blocks the agendas that this group has, and which ones?

Here's how that might look:

**Group:** *The local Assassin's Guild.*

---

**Connection:** *Jaka's old mentor just took over this hall.*

---

**Resources:** *A couple dozen Assassins, loads of blackmail material.*

---

**Agenda:** *They want to be an 'open secret', ignored by the law.*

---

**Opposed By:** *The city guard, and Gavva's Enforcers.*

---

**Group:** *Gavva's Enforcers.*

---

**Connection:** *They defended several towns from Fjell's raiding.*

---

**Resources:** *Lucrative contracts guarding nobles, noble contacts.*

---

**Agenda:** *The Enforcers want to displace the city guard entirely.*

---

**Opposed By:** *The city guard, the High Temple.*

## Third, From Factions To Strife

With the tension neatly compiled, it's now just a matter of making things happen. To do that, you'll just finish off a series of sentences...

- ♦ **The instigators were:** Decide who made the first move. Not what it was or why, yet – just who.
- ♦ **They acted against:** Which opponent did the group act against?
- ♦ **The time was right:** What made this happen *when* it happened? Is there a new leader out to make their mark, something distracting the opposition, some new resource in the area the acting group thinks they can get, some upcoming gain for their opposition that the group fears?
- ♦ **What happened was:** Now, it's time to decide what the action was. As with any such action, it should fit the motive (the agenda of the group), the opportunity (the reason the time was right), and the means (the resources the acting group has on hand). The action can be overt or hidden, a direct hit or a frame-up; consider the trusty levers of bribery, blackmail, and intimidation.
- ♦ **Which prompted:** How did the targeted group react? How was this an overreaction, or an act that caught others in the crossfire?
- ♦ **And this will lead to:** This activity should lead to some kind of opportunity for the other groups to jump in and poke the situation. How will they do that? If the characters do nothing, how will things get *worse*?

Here's how that might look:

**The Instigators Were** *The local Assassin's Guild.*

**They Acted Against:** *The city guard.*

**The Time Was Right:** *Jaka's mentor arrived with this plan.*

**What Happened Was:** *The Assassins killed the guard captains who couldn't be bought, and had the corrupt ones claim that Gavva's enforcers were behind it.*

**Which Prompted:** *Gavva to proclaim his innocence, with strong Oaths, naming the attacks evil and diabolical in public.*

**And This Will Lead To:** *The Temple is preparing an inquisition to 'delve the depth of the matter', which is making most of those involved very worried, even the innocent.*

## Fourth, From Strife To Appeal

Now, there's action and reaction, but the characters aren't stuck in, yet. People need to come to them and get them in on it; at least two people, over the course of events. Again, fill in the blanks.

- ♦ **The [first/second] visitors are:** Who is going to try and get the characters involved?
- ♦ **They want:** What do they want the character to do? Be specific, here, and make sure that the action will have repercussions.
- ♦ **They know:** What do they know? It shouldn't be everything, but enough that a bit of action will reveal more of the truth.
- ♦ **They can offer:** What assistance, favours, or benefits will they offer the characters?

Here's how that might look:

**The First Visitors Are** *Gavva and a couple men.*

**They Want:** *To turn an old but honourable enemy into a friend; they want Fjell to investigate the guards that blamed them.*

**They Know:** *The names and routes of the guards that fingered them for the murders, by not why, or who really did it.*

**They Can Offer:** *Future favours, assistance in battles yet to come, almost anything the group dreams up that they can do.*

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**The Second Visitors Are** *Temple inquisitors.*

**They Want:** *To put Jaka to the Question; they have some idea that assassins are involved, and she has few friends.*

**They Know:** *That the Enforcers didn't do the killing themselves, But they believe the Enforcers were behind it.*

**They Can Offer:** *Threats, violence, and will happily call out the city guard to capture Jaka as a rogue assassin.*

## Wheels Within Wheels

For a campaign that's built around heavy intrigue, the major powers of the setting – cities, nations, or other significant groups – are treated as the factions involved.



## Long Knives Record Sheet

### Factions

Group:

Connection:

Resources:

Agenda:

Opposed By:

Group:

Connection:

Resources:

Agenda:

Opposed By:

Group:

Connection:

Resources:

Agenda:

Opposed By:

Group:

Connection:

Resources:

Agenda:

Opposed By:

Group:

Connection:

Resources:

Agenda:

Opposed By:

### Strife

The Instigators Were

They Acted Against:

The Time Was Right:

What Happened Was:

Which Prompted:

And This Will Lead To:

### Appeals

The First Visitors Are

They Want:

They Know:

They Can Offer:

The Second Visitors Are

They Want:

They Know:

They Can Offer:

# Broken Places



"Plucky Heroes fight corruption, clean up town!"

## The Power Behind

A great many adventures in fiction are about dealing with the shadowy villain that has overtaken some place, bringing their sinister powers to bear in order to seize power behind the scenes. This is a means to set up that kind of challenge..

### THE PLACE AND THE RISE

Give the place a name - whatever suits the region, culture, and so on. Then finish each of the sentences in the first section to tell the story of the rise of the villain. For an example, look below.

### Once, There Was A Place Called... *The Village Of Unrao*

It was blessed with: *beehives making preservative honey.*

It wasn't perfect; *everyone bickered with the elders.*

Someone came, *a clever merchant.*

They got power, *the job of managing storehouse accounts.*

And increased it, *hiring guards with choice foods.*

And took over, *seizing control over the food supply.*

Now, these days, *anyone that argues with him starves.*

### GETTING A GOOD HISTORY

As you finish each sentence, ensure that you're showing both how the villain got power (usually by leveraging whatever was wrong with the place to begin with - the 'It wasn't perfect' bit), and make sure that you're showing off why the villain is absolutely the Bad Guy. After play begins, those sentences become the framework for the history of the place that the characters can hear about.

## Next, The “Proper Order”

Something can't really be corrupted unless there's a good or right way for things to be. The second section of this process is to go over how things ought to look. This part is fairly easy; there should be a leader (which might be a group, such as 'the tribal elders'), probably with some specialists that aren't officials but are close to the leader, and some officials, each with their own areas of responsibility. While you're filing out these names, you may want to give them job titles, and you'll probably want to include the villain - most villains have an 'official' job that is significantly more humble seeming than their actual powers. In addition, unless the society of the game world makes it unfeasible, use a nice blend of males and females, and spend a quick moment considering their family situations; fiction about broken places often also includes broken families divided along partisan lines, people 'sleeping with the enemy', and all manner of other messed-up personal mojo. The form is built to act as a quick reference for authority structures in play, but that doesn't mean that authority is the only game in town.

### How It Should Be

**Leadership:**

*Elder Agin*

**Specialists:**

*Axari, advisor.*

---

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**Officials:**

*Wali;  
Lead  
Hunter*

**Responsibilities:**

*Leading Hunts*

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*Jagra;  
Villain*

*Managing stores*

---

*Kia;  
Beekeeper*

*Managing hives*

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*Leading local rites*

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*{*

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## The Real Power

This set of boxes is filled out in much the same way as the way things should be, except that filling this out is about the power structure that the villain actually has and uses. This should include the villain, and any notes about them you care to make, and their 'free-roaming' agents (thugs). It should also include the people that the villain has subverted with authority or has put in charge of his own operations (dupes), and finally, it should describe what those dupes are in control of (with a note on how they do it, if they have no 'legitimate' authority). As with the boxes describing how things should be, consider how these characters relate to others in the community (and especially in the legitimate power structure).

### POWER NOTES

When noting down what a given individual has power over, you might also want to note down how the villain has power over them. In the example below, Kia the Beekeeper works for Jagra only because he's holding her son captive.

How It Really Is		
<b>Villain:</b> <i>Jagra</i>	<b>Dupes:</b> <i>Unagan; Hired thug</i>	<b>Power Over:</b> <i>Guard captain</i>
	<i>Solrun; Bootlicker</i>	<i>Storehouse boss</i>
<b>Specialists:</b> <i>Lat, assassin.</i>	<i>Kia; Beekeeper</i>	<i>The Hives</i> <i>Son is Jagra's captive</i>

## Getting Involved

Now that things are nicely messed up, and you've put a villain in charge, it might be good to turn your attention to creating the opportunity for some band with sufficient daring and wit to come and save the day.

- ♦ **The Hook:** First, you're going to need to get their attention with something that they can't (or won't) ignore. Maybe they're raring to go, and just need an excuse; maybe you need have their friends kidnapped, houses burned down, distant cousins living in starvation. Maybe you're not that heavy-handed, and have ideas with more finesse. You know your players. How will you hook 'em?
- ♦ **The Contact:** Also known as the "mouthpiece", the contact is someone on the inside that knows what the characters need to know. Decide who that is, and (just as important) think of a few ways to connect the characters to them, as quickly as possible once they're on the scene.
- ♦ **Network:** If there's a villain running the show, then there will be people that want to resist. The network is the means by which they communicate - do they still act like the legitimate government is in power? Do they meet secretly? Have a base out in the jungle?
- ♦ **Insiders:** Some of the people working for the villain should be ready to change sides, turn out good, be double agents, that kind of thing. Who are they?

## Getting Involved

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**The hook:** *The mother of Holly's character lives here.*

---

**The contact:** *Wali's kids, who will find them and take 'em to Wali.*

---

**The network:** *A camp in the jungle where rebels meet.*

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**An insider:** *Kia, who can only help if her son is rescued.*

---

**An insider:** *Elder Agin, who is in town keeping things calm.*

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## A Broken World

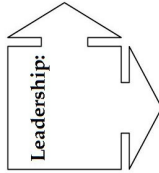
A campaign can be built around this same concept. A nation whose throne has been usurped can make an interesting game - especially if one or more of the characters has rights tied to it historically.

# Broken Places Record Sheet

Once, There Was A Place Called...

It was blessed with:  
It wasn't perfect;  
Someone came,  
They got power,  
And increased it,  
And took over,  
Now, these days,

How It Should Be

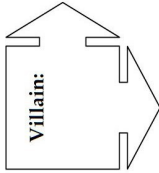


Leadership:

Specialists:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Officials:      Responsibilities:  
} } } }  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

How It Really Is



Villain:

Specialists:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Dupes:      Power Over:  
} } } }  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Getting Involved

The hook:  
The contact:  
The network:  
An insider:  
An insider:

# The Quest





"Get the talisman to bleak hill before time runs out!"

## The Clock Is Ticking

The "time-limited quest" is an adventure setup so standard that it might well be invisible. In some cases, the time limit is obvious; in others, it's very light, but it's almost always around. This is a method for setting up such a situation in a fairly classic manner.

## The Basic Situation

The first thing to do in creating such a setup is to lay down the very basics of the situation. On the worksheet, that looks as shown here. The blanks are filled out one line at a time, to form complete sentences. For each, think of two or three ways to finish the sentence, and then choose the best option. Notes on filling in each blank can be found on the next page; for now, here's an example of how this looks:

### Unless Something Is Done...

*The Dragon cult will raise their undying master.*

---

**You must take** *the heir of the dragon, by Bloodright.*

---

**And go to** *the sanctuary at Alria.*

---

**But be wary of** *cultists and sympathizers.*

---

**For they wish to** *sacrifice him to accelerate their rituals.*

---

**And there are rumours of** *Skinchanger cults on the route.*

---



## Filling In The Blanks

- ◆ **Unless something is done, [a very bad thing will happen]:** Finish this sentence with something the player characters will not tolerate. While the event you write should be intolerable to the player characters, it shouldn't be a game stopper. Give yourself a few seconds to think about what you would do if the player characters utterly fail to stop the intolerable event. What stories could you tell after that? Could heroes lead a resistance movement against a dragon overlord? The player characters turn to a life of crime?
- ◆ **You must take [something that can stop it]:** Finish this sentence with something that is valuable because it has a purpose - it can prevent the very bad thing from happening. Usually this thing will have obvious value, which can give even more opportunities for tension, as other characters in the story will want it. If the object doesn't have any intrinsic value, consider making it something that can easily be lost, stolen, mistaken for something else. Finally, if the object is actually a person or creature, that opens a whole host of complications based on keeping them "on-side" and dealing with their various demands, which can be fun.
- ◆ **And go to [a place where it can be used]:** Finish this sentence with a place where the object can be used in some way - with a very loose definition of use. A magic ring can be destroyed, a rising prophet can speak with the Gods, a spy can be planted. Don't forget to think of two or three possibilities! In this case, the other places might be failsafe options for the players, or even riskier alternatives. But you just need to write the best one.
- ◆ **But be wary of [bad guys and other threats]:** Here we introduce the immediate story's primary antagonists, which may or may not be related to the very bad thing that we made up in "Unless something is done...". What's the main threat on the journey from here to there?
- ◆ **For they wish to [do bad stuff]:** The obvious answer is "stop you and kill you". But that's a bit simplistic, some of the time. If the enemies on the road instead want to steal the preventative thing, and take it somewhere entirely different, then you're got a potential side chase right up the road.
- ◆ **And there are rumors of [a wildcard thing]:** This last bit is some other odd thing that just happens to be in the region, which you can pull out as needed. This group should have potential motives for getting involved - they don't like intruders, they also want to make off with the device, for some other reason entirely, and so on. The wildcard is present so that they can be pulled out on any side - as an added opponent if needed, or as a happy relief force that will also make things far more complicated, or as just background.

## Complications!

The next thing is to go over each of the elements of the situation, and consider which of them, if any, could be used as "a twist". To do this, take a look at each, and ask "What would make this a bit different, if it were revealed?".

So, the adventure could become...

**Unless Something Is Done...**  
*The Dragon cult will raise their undying master.*

---

**You must take *the heir of the dragon, by Bloodright.***

---

*Complication: He's sometimes possessed by his ancestor.*

---

**And go to *the sanctuary at Alria.***

---

*Complication: Where he can be killed and soul-destroyed.*

---

**But be wary of *cultists and sympathizers.***

---

*Complication: Who worship him as a sacred vessel, needing  
only to be slain to be awakened.*

---

**For they wish to *sacrifice him to accelerate their rituals.***

---

*Complication: Which will change him into the undying one.*

---

**And there are rumours of *Skinchanger cults on the route.***

---

*Complication: Who can force out the possessing spirit...  
...by substituting a primal spirit in.*

---

## Timing

In any game with a clear direction, keeping a tight pace can easily end up coming out in play as pushing for very specific actions. That's less than ideal; taken too far, it becomes "railroading", which is ugly. Keeping the pressure up in general, though, is just good pacing. So this step is to help set things running in a useful fashion, and to spur thoughts about how you're actually going to present this material to the players. To do that, break up the action into stages - Introduction, Acquisition, Challenges, Complications, and Closure, each of which adds a little more on top of the the stuff going on; we'll go into detail on those shortly. Each stage of the situation is comprised of two quick bits. These bits are:

- ◆ **Opener:** This is the thing that happens to signal the beginning of the stage. Notably, this should be the thing that happens to the characters; while this stage of the situation may well reflect larger events, what matters here is how those events meet play.
- ◆ **Events:** These are 'usual things' that are added to play to this stage.

---

**Introduction:** *A visit from Ava, the sigilite.*

---

*Events: Ava explains the peril, and how it affects the characters.*

---

**Acquisition:** *Arrival at the fraternity where the Heir has been held.*

---

*Events: Arguing with or circumventing the fraternity brothers.*

---

**Challenges:** *Hitting the road towards Alria, the cultists attack!*

---

*Events: More cult harrassment, the heir is cryptic.*

---

**Complications:** *In camp one night, the heir is briefly possessed.*

---

*Events: Heir explains the soul-killing, skinchangers, cultists.*

---

**Closing:** *Arrival at Alria; the cult launches their last, all-out attack.*

---

*Events: The Heir gets soul-killed?*

---

---

## The Introduction Stage

This stage is where the characters are given the basic situation and are motivated to solving it.

- ♦ **Opener:** This might be a mouthpiece approaching the characters, or a conflict to be explained afterwards. It might be a greater in-world signal or omen, which one of the characters has the skill to interpret.
- ♦ **Events:** Events in this stage are information-getting and preparation; meeting people who know more, doing research. In some cases, no added events are needed; the opener may be enough.

## The Acquisition Stage

This stage is where the character acquire the plot device. Depending on the scope of the situation, this could be a single scene, or an extended heist, with heavy planning.

- ♦ **Opener:** This scene is generally where the characters first sight or meet the plot device, or of the place or opponent it must be acquired from. It's often a conflict, or paves the way for a few challenges.
- ♦ **Events:** Events in this stage comprise things must be done to actually get the plot device. In a quick situation, the opener is usually the only event. In a an epic, there might be quite a few.

## The Challenges Stage

The first part of the actual journey - laden with peril, but nothing confusing. This is the straightforward part.

- ♦ **Opener:** This is generally the first encounter with the "standard challenge" of the situation, often combative.
- ♦ **Events:** The events of this stage are often variants on the opener itself, further challenges and conflicts in the same vein.



## The Complication Stage

**The Complication Stage:** The second part of the journey, where the *real* story comes out. During this stage, players may decide to take the action in new directions. That's all right - it's better to have players engaged than be married to your closing!

- ♦ **Opener:** The opener of this stage is usually a minor reveal of the complications, often with the means to dig up more. This might be a communication, or some action on the part of the plot device.
- ♦ **Events:** Events in this stage revolve around gathering more information, or dealing with fallout from information gained. If the group is staying on the move, this is in addition to challenge events.

## The Closing Stage

**The Closing Stage:** This stage is the last piece of the original journey. You might not actually get here, but it's good to be ready.

- ♦ **Opener:** This is the arrival at the place of delivery itself, which is where anything not revealed or not realized in the complications stage should immediately become clear.
- ♦ **Events:** After the final reveal... the assumed ending.



## The Quest Record Sheet

Unless Something Is Done...

**You must take**

*Complication:*

**And go to**

*Complication:*

**But be wary of**

*Complication:*

**For they wish to**

*Complication:*

**And there are rumours of**

*Complication:*

Opener, Then Events

**Introduction:**

*Events:*

**Acquisition:**

*Events:*

**Challenges:**

*Events:*

**Complications:**

*Events:*

**Closing**

*Events:*

# Transgression





*“At the catacomb door, give the sign of the eagle. Expect to be challenged and asked uncomfortable questions; answer them honestly.”*

## **Agents Of Change**

Social movements, whether good or bad, have every place in roleplaying campaigns. In the large scale, such movements can become factions struggling for their goals - but on the small scale, and at the beginning, it can be engaging to dig in to the acts of transgression, and the forces arrayed against them.

## **The Issue At Hand**

As a tool, this situation-builder aims to be relatively neutral. Your choice of issues, however, should not be neutral at all. If the social rule is that slavery is okay, and transgressors are aiming to end it, that's one thing. If the issue is that diabolical forces are real, and some people aim to draw on those forces to save their society from impending collapse, that's another. If the rational method is quashed as a threat to the church, that makes it an issue. On the whole, the questions that create an issue are “who's being oppressed?”, which might (or might not) also include the question of “should they be?”; while players can hopefully agree that slavery is abominable... What if the diabolical cultists are *right*, and evil can be harnessed for good?

### **BEING THE BAD GUYS, AND IMPLODING FROM INSIDE**

This situation-builder is in the business of setting up two sides that will come to grips, and assumes that the characters will be sympathetically introduced to side of those looking to change society. If they sign on, that makes the characters the villains, as far as the normal social order of the setting is concerned. Depending on the issue at hand, it may make them heroes as far as the players are concerned - or, in other cases, it actually may make the player characters into the bad guys. That's great! But it's good to be aware that when the temptation to go rogue is put in front of players, some of them will take it. Likewise, if the entrenched interests make offers to 'turn' some or all of the characters, they might very well take those offers, possibly even pitting the player characters against each other. So long as the players are engaged in playing that out, that's great; but be sure you're ready to go there before you go.

## Building The Issue

Starting in on the record sheet that you'll find at the end of this article, you'll first need to name the issue that you have in mind. Then, it's time to dig into how that issue exists in the society.

- ♦ **The Accepted Rhetoric Is:** What you're primarily looking for here is the main negative word used to justify the normal social stance on the issue. Diabolism is evil. Science is heretical. The enslaved people are inferior. It doesn't need to be true, just accepted. Dishonourable. Unclean. Unnatural. Find that word!
- ♦ **The Elect Who Benefit Are:** Someone with power benefits from this social attitude, even if the benefit is small. Who is it? How do they benefit? Even maintaining the ideological comfort of the elect is a benefit of sorts. Decide on this, and make a note on it.
- ♦ **Censure Occurs If:** What's the mildest action on this issue that will draw a criticism from an average person? Slavery might be openly criticized; it's when you set your slaves free that you're censured. Or the whole topic may be taboo; decide and make a note.
- ♦ **Discrimination Starts When:** While the fully-transgressive will clearly get a hit, where does it *start*? At what point is a person considered "involved enough" in an issue that they'll start finding doors closed to them? Is being 'half-slave' enough?
- ♦ **Violence Occurs If:** At what point will someone start reacting violently to the transgression? This can be authority or just the nastiest person on the street; whichever way, when do they 'go off'?

Below is a quick look at that might shake out; this assumes the society of Tenocha, the old empire. In that setting, industrial society depends on elemental artifacts, which are getting harder and harder to make; diabolism presents a (dangerous, terrifying) alternative.

### The Issue Is...

#### *Diabolism*

**The accepted rhetoric is** *all diabolic artifacts are evil.*

**The elect who benefit are** *the elemental artifact-keepers*

**Censure occurs if** *diabolism is even mentioned.*

**Discrimination starts when** *any 'taint' of it is rumoured*

**Violence occurs if** *there is evidence it is occurring*

## Tell Me A Story

With the 'ground state' achieved, it's time for lightning to strike. A series of events is what's needed next. Start by deciding where this all happens – and try to be pretty specific; think of neighborhoods.

- ♦ **Someone Identifies:** Some person in the setting is transgressing, and has an interest in getting others in on it. Who is this? What drove them to this, and gave them the power to make a difference?
- ♦ **They Advocate:** This person will look to gather support – to either bring more people in on what they're doing, to make it acceptable, or both. Who do they talk to, and where?
- ♦ **People Gather:** A group of believers begins to get together on a regular basis. Where? What form do the gatherings have?
- ♦ **There's A Goal:** The gatherings will have at least one *immediate* goal. This might be “avoid the Inquisition and grow”, or “get a law discriminating against Sullied overturned”; general or concrete. They might have a plan to do this – or not. Your call.
- ♦ **The Player Characters?:** Before moving on, decide where the player character will get involved in this. If this is the first situation in a campaign, the player characters might be these people; if not, how do they get approached or entangled in this business?

### This is all happening in...

*The city of Tepucha, around the docks.*

---

**Someone identifies;** *a strange preacher from a northern city*

---

*named Kacha; he lives on a ship, having no clan in town.*

---

**They advocate;** *Kacha freely distributes one-use talismans that*

---

*heal among the Sullied, and offers to teach their making.*

---

**People gather;** *on the ship Kacha instructs them in the ritual*

---

*precautions needed to bind a diabolical to service.*

---

**There's a goal;** *to enslave a creature from beyond for use.*

---

### Where are the player characters in this?

*They'll be given such a talisman by an admirer, and told about*

---

*the great healer down at the docks, just after the first gathering.*

---

# Opposition

This new movement won't go unchallenged. But 'society reacts' is nebulous; in the immediate moment, there will be some institution that will take up the cause against them *first*. This could be a group officially dedicated to stopping this sort of thing - or just the power bloc of one of those elites that benefits from the current setup. Decide which way you'd like it, and give the institution a name.

- ♦ **The Leader:** Someone will be in charge of the effort against the new group. That's the leader. If the Inquisition came to town, the leader would be the top guy in that group, not the pope. Who is it?
- ♦ **The Followers:** This leader will have some specialists; name them and their specialties. Who are they? Groups like "assorted thugs, soldiers, and ranchers" go under resources, not followers.
- ♦ **Their Resources:** The opposition will have resources at their disposal to use against the transgressors. To invent these, work in reverse - list escalating bad things that they might try to do, figure out what resources do that, and then list them in the block given.

## The Organized Opposition:

### *The Dockside Wind Temple (Elementalists)*

#### Leader:

*Elder  
Tachan*

#### Followers:

*Chavath, a spy.*  
\_\_\_\_\_  
*Anek, wind-bound.*  
\_\_\_\_\_  
\_\_\_\_\_

#### Resource:

*Influence  
Over Dock  
Overseers*

#### Used To:

*Find & confiscate  
Talismans, and  
disgrace owners*

*Huge  
Piles Of  
Money.*

*Post bounties for  
information, for  
Leader's head.*

*The  
Shrine  
Guards*

*Deploy and patrol  
the docks in a  
crackdown.*

*Influence  
With The  
Warlords*

*Find a gathering,  
and assault it as  
an evil coven.*

## Plotting Out The Conflict

While the 'things resources do' should already be arranged in escalating order, it's a good idea to see how those will be deployed.

- ♦ **The Opposition Will Hear:** The opposition is operating blind; even if they have good spies, they won't necessarily listen to them. But they need to hear something, or they won't get in on the situation.
- ♦ **They Will Begin By, And Escalate To:** What's the first thing the opposition will do? What next, and so on? What will go wrong, and cause side effects and atrocious incidents, as they do this - how does it all fall apart?
- ♦ **If The Players Do Nothing:** If the player character don't change the course of events, what happens? This should be a few things. First, it should be problematic enough that players will want to avert it to some degree. Second, some of that problem should be visible; if the players don't know that they want to change things, they might not work too hard to do so. And third, it should be something you're okay with letting happen; if the player characters decide to engage some part of the situation that won't resolve it, and use the whole thing as backdrop for and material for their own pursuits, that should lead to more good times in future.

### The Coming Conflict...

**The opposition will hear** *about the talismans on the docks,*

*and assume they came in by trade.*

**They will begin by** *confiscating them, disgracing those who*

*are found possessing them (through contacts).*

**And escalate to** *posting bounties and patrols, causing incidents*

*and accusations that rile up the dockworkers.*

**If the players do nothing;** *riots and purges will occur.*

### The Characters As A Resource

You may want to send the player characters out *as a resource for the opposition*. That's great! But before you rig it that way, check: Are you planning to put some *real* temptation towards the other side in there? If the answer is "no", you might want to grab Broken Places, and build the situation that way around instead.

## Running The Show

Once you've got this kind of situation and you're ready to go, here's the thing: *Don't stop grabbing at the characters. Ever.* Everyone involved wants things done, and player characters are the kind of people that get things done.

There's rhetoric for the social value in place – have someone spout that rhetoric, in long form. This might entice the characters, or it might repulse them; so long as they react, you're in. There's money and entrenched interests on the opposition side; offer some of it to them. The transgressors, on the other hand, *are* oppressed and are trying to do what they think is right, and they're about to get hammered by The Man for it. Be clear on that, and show off how they're trying to do the right thing – the diabolist cult forming in the example is handing out healing, and learning how to ward off diabolicals; those are good things, even if binding a diabolical being really is the worst idea in history (and that's up to you; is it?).

Even if you know which side the players will be on, throw a little of the temptation their way. Knowing that they'll refuse it doesn't mean that it's not fun to refuse, or to consider playing double agent.

### WORKING FOR THE TRANSGRESSORS

If it shakes out that the player characters take up with the transgressors, then their challenges are: They need to beat, evade, or convert those resources and their actions. And they need to discredit, convert, or otherwise deal with the leader. Take a few moments before play to think about how what game statistics you might need for any fights, social rolls, and so on.

### WORKING FOR THE OPPOSITION

If the player characters end up working for the opposition, they've got the big power on their side. In this case, the goals are to end the group and stop its leader – and possibly to stop their own side from going too far, or (alternatively) to make sure that they go far *enough*. How far will they go, and how far is necessary?

### WORKING FOR THEMSELVES

Player characters can be opportunists. They can care more about their own stuff than about the bigger picture. A character healed with one of the diabolical talismans might react with “These things are diabolical? Oh, crap, I need to cover up the fact that I've been tainted, and murder the person who healed me”. So long as players are playing with the stuff of the situation, just roll with it. They don't need to be hooked into doing what was expected, so long as they're engaged and you can figure out what should happen next.

# Transgression Record Sheet

The Issue Is...

The accepted rhetoric is \_\_\_\_\_  
The elect who benefit are \_\_\_\_\_  
Censure occurs if \_\_\_\_\_  
Discrimination starts when \_\_\_\_\_  
Violence occurs if \_\_\_\_\_

This is all happening in...

Someone identifies; \_\_\_\_\_

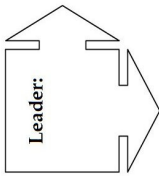
They advocate; \_\_\_\_\_

People gather; \_\_\_\_\_

There's a goal; \_\_\_\_\_

Where are the player characters in this?

The Organized Opposition:

<b>Leader:</b> 	<b>Resource:</b> _____ _____ _____	<b>Used To:</b> _____ _____ _____
<b>Followers:</b> _____ _____ _____		

The Coming Conflict...

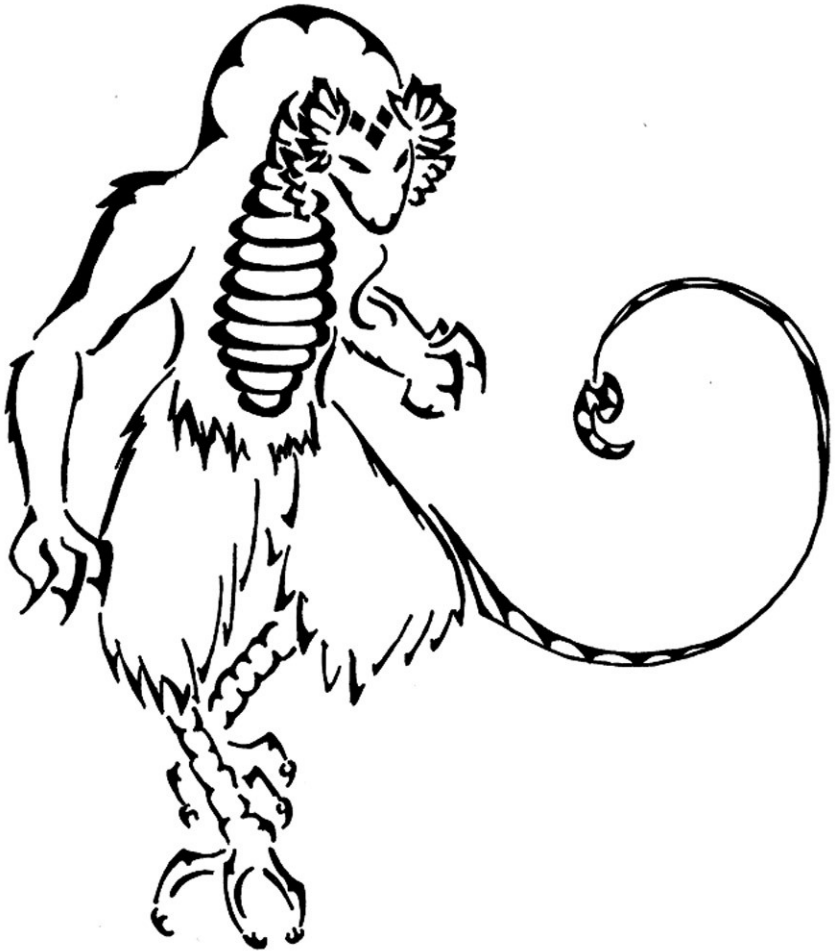
The opposition will hear \_\_\_\_\_

They will begin by \_\_\_\_\_

And escalate to \_\_\_\_\_

If the players do nothing; \_\_\_\_\_

# Predator Souls





*“And I don't want to hear anything about "I don't believe in vampires" because I don't believe in vampires, but I believe in my own two eyes, and what I saw is fucking vampires.”*

## Monsters!

Monsters are one of the staples of gaming, and for good reason. Hunting down nasty things is pretty satisfying. However, the emphasis is usually more on the fight than on the hunt – setting up a good hunt is like setting up any good mystery: Annoyingly tricky. This situation generator aims to make it a little easier.

### THE BIGGEST SHIFT

The most notable thing you'll need to keep in mind when running a situation built this way is that characters always notice leads. If there's a lead on the agenda, or the turf, of the monster, the characters see it. Dice rolls should be used to see how well they *interpret* it – the key difference being “Do they need to blunder around following up on footwork, and warn the monster they're coming, *or* do they get good enough view that the monster doesn't have time for an ambush... or even good enough to kick in the door and surprise the enemy?”

### THE MONSTER AT THE END OF THIS HUNT

This generator sets up a few assumptions about the monster...

- ♦ **It was once human:** Or at least, of a species that players can have as a character in the setting.
- ♦ **It is predatory:** That is, it feeds on people in some fashion (though not always physically), and this feeding is dangerous to the victims. It might also feed on things *other* than humans, but people are core targets.
- ♦ **It is infectious:** The survivors of harsh feedings, or people that are deliberately turned, or the dead bodies of those left after a feeding, can potentially become lesser version of the same monster.
- ♦ **It congregates:** Powerful versions of the monster have power over the weaker, newer ones, and gather them up and boss them around. This power might be supernatural, or it might be purely practical; things like “I know how to use your new abilities, and will teach you” or “Here's how to hunt”.

## Describing Your Monster

Vampires, werewolves, undead horrors, and many other kinds of creatures can match the profile above, though they might not be exactly 'classical' when they do. So, stepping through, describe your monster:

- ♦ **It's identity is:** Jimmy the loser-turned-vampire is interesting; Mrs. Robinson the real estate broker turned strega is weird. Who was your monster, and what is it now?
- ♦ **It Hungers For:** Does it drink blood, eat flesh? Does it seduce married men and devour the emotional connections to their wives? Does it consume mystical items?
- ♦ **It Feeds By:** How does the process of feeding work? Physical assault, intimate contact, long stalking and indirect contact?
- ♦ **It's Agenda Is / Turf Is:** What's the primary motive of the monster? Is it trying to make more of it's own kind, secure it's territory against some threat, pursue some historical goal of vengeance or collect some item? Where does it lair and hunt? This can be a simple physical locale, a lair with a surrounding turf, or a pattern, like rotating through singles' bars. Note that *either* Turf or Agenda should provide clear leads to finding the monster, but *both* don't need to be (the example situation is strong on turf, for instance - a situation with an angry ghost looking to put it's collection of burial goods back together, with players looking to get in front of that, is all about the agenda).
- ♦ **It's History Is:** All monsters have origins, and many of them have local myths. A history that can be found, and hints at the agenda of the monster, is ideal.

A sample monster, Mussushu the diabolical, is given below:

### The Monster Is...

*Mushussu the Diabolical,  
possessing Aktev the dockworker.*

---

**It hungers for** *traits, talents, and parts - human and not.*

---

**It feeds by** *ritual sacrifice, performed by a small cult.*

---

**It's agenda is** *to add to itself, keeping what it takes.*

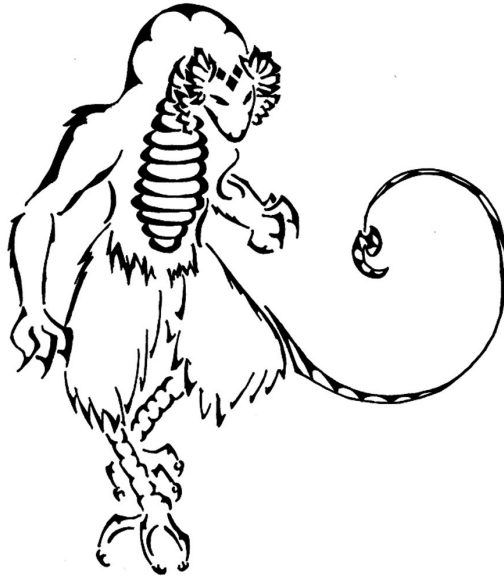
---

**It's turf is** *a ship; hunting is in the dockyards of Tepucha.*

---

**It's history is** *the outcome of a binding attempt gone wrong.*

---



## Mushussu

As in any situation generator, the space for notes is limited – it's expected that you, as the person using the device, will know what you mean by your own notes. In the example, though, you aren't likely to know what's meant by *my* crib notes, so here's a little more:

Mussushu is a thing from outside reality, wearing stolen flesh. That flesh will degrade over time into an incoherent mass, unless new parts are sacrificed to replace the old. The sacrifice is a ritual, which causes the feature chosen to dissolve from its holder and appear on Mussushu instead – which means victims can be left with blank expanses of skin where their sacrificed eyes used to be, stumps where their hands were, and so on.

A sacrificial victim can still act as if the part was present – moving objects with invisible hands, seeing with missing eyes, and so on – but doing so takes an effort of will and inflicts mental strain. Swiftly, the victim is driven to incoherent madness and a desire to harvest their missing part from others (not to do anything with it; just from mad jealousy). The sacrifice in question *need not always* come from a human, as amply illustrated above.

## Infection & Congregation

Monsters breed more monsters. Sometimes, this takes a deliberate action, sometimes it's just the standard outcome. Modern vampire stories often include a 'process of turning', while one bite from a zombie and, well, you're on your way.

- ♦ **Infection Means:** What does it take to infect someone? Do the infected become the *same* kind of monster, or something else?
- ♦ **The Infected Are:** Who has the monster actually infected? If there a lot of them, and they're doing *different* things, you may want to make added notes in the margins. But if there are just a couple, or the infected are following along with the monster in general (which is the easiest case), just note down who they are, and cover the details in congregation.
- ♦ **Congregation:** What is the whole group *doing*? Are they meeting physically with the monster for tutelage and instruction, or are the 'spawn' influenced in some other fashion? This might be a good place to drop yourself a note on the monster's actual lair, if they meet up there – or on the turf as a whole.

### Infection Means...

---

*The fed-upon lose their traits, but retain the benefits; they are*

---

*then driven to seek and prey on others with those traits.*

---

**The infected are:** *A plague of mad, roaming killers.*

---

### Congregation Means...

---

*The infected and insane feel naturally drawn to hunt in packs.*

---

*Mushussu can **suggest** targets to them mentally, by pure will.*

---



## Feeding Sites

Next, you'll want to come up with a number of instances of feeding. These will be locations and events that can be investigated. For each instance, you'll need some details...

- ♦ **What Happened:** A quick line on what occurred in the event; who, when, where, and what has happened to the site, evidence, or corpse since.
- ♦ **Leads On Agenda:** If the attacks fit a pattern based on the agenda of the monster, this should be fairly easy to spot, as 'details that seem odd' but match each other.
- ♦ **Leads on Turf:** Feeding sites will all be within a certain range of the lair of the creature, or the creature will leave some trace of "where it came from" behind at all of them. Again, this should be made pretty clear in play.
- ♦ **Witnesses:** Did someone hear, see, or otherwise note the affair? What do they know? What will they say? Will they be on the scene, or did they leave behind something showing off their identity?
- ♦ **Site Order:** The second and third feeding sites can happen after play gets rolling - so the first site can afford to be a bit confusing, with the second a bit clearer, and the third clearer yet.

## About Leads

There's a temptation to go all Sherlock Holmes on leads, and make them tricky and forensic. Unless your characters actually are forensic, take that temptation and squash it.

Leads should be obviously out of place. They should be out of place, or right up front where they're obvious. Don't hesitate to point at whole classes of turf outright, and then ask for rolls to narrow it down and learn more. That nasty slime on the scenes can be *obviously* gunk from a ship's bilge, but roll to notice that there are also little flecks of oak in it - which narrows the search to two ships in the whole harbour, and to realize that the thing doing the spattering had to be ten feet tall at least.

Of course, sometimes this kind of thing can strain disbelief; why would the murderer be carrying a boathook downtown, after all? And this is where the supernatural element comes in wonderfully to your rescue. Big huge bite marks in the neck are a clear indication of what the monster is. Having a ledger of "goods received" open on the table, the safe door torn off with supernatural force, and scattered bits of Kalcun root laying around, is a pretty fair indication that the monster wanted that magical root of lighting-calling towards its agenda. Now, roll to figure out where that ritual could be done.

## First Site

### *The Embankment*

---

**What happened:** *A guard was taken; was found eyeless & mad next day.*

---

**Leads on agenda:** *He's eyeless **that** way; someone will know what it means.*

---

**Leads on turf:** *There's a hook & line trailing into the canal at his post. A boat?*

---

**Witnesses:** *Nope!*

---

## Second Site

### *The Dockside Wind Shrine*

---

**What happened:** *Elder Tachan was taken, found mouthless & mad, next day.*

---

**Leads on agenda:** *Nothing new...*

---

**Leads on turf:** *It happened outside, and the witness says "labourers did it"!*

---

**Witnesses:** *A drunken sot, pushing a theory about it being **in the shrine**.*

---

## Third Site

### *A Canal-Boat*

---

**What happened:** *The boat was boarded, taken to a ship, fed on, set adrift.*

---

**Leads on agenda:** *Crew are mad & altered; ritual scrawl covers the boat.*

---

**Leads on turf:** *The crew was attacked in a boat, while tied to it.*

---

**Witnesses:** *The punter who found it says it had to come from the harbour.*

---

## Getting The Player Characters In

Some forms of situation work well pretty much regardless of how the characters connect to them. This isn't one of those; the strong assumption here is that the player characters will commit to hunting the monster. Which means you want to shamelessly hook them, and do so with significant strength. Some hooks:

- ♦ **Duty:** If the premise of your game includes the characters being given missions of some sort, or serving some authority, make the hunt a mission. Find out what's going on there, and put an end to it.
- ♦ **Revenge:** Look back at the feeding sites. Consider installing one or more non-player characters that the players actually like as victims. If you're going this way, don't go for "your long-lost cousin who's never been in play" - wipe out someone they have interacted with.
- ♦ **Reward:** Never mind offers of quick cash; is there something that the characters really want? Business ownership, titles, some item of power? Great! Figure out who has that, and put someone they love as the first victim.
- ♦ **Threat:** Before the characters even hear about the monster, hit them with the infected, and be ready to keep hitting them and others in the setting until they're ready to go "Okay, this has to end".

### MOUTHPIECES

These are the catch-all characters for getting players in on the action. The butler to the mad billionaire that hired them, and the sergeant at the crime scenes, for instance. Not *just* characters that will explain the starting situation, but ones who could easily receive some more information if it's useful to hand some over; often, this means law enforcement types and criminal bosses, but can include anyone that has their 'ear to the ground' - the street vendor or bartender who hears everything, for example. In modern games, the hacker genius or paranoid expert keeping an eye on all the police reports and other information might suit as well.

The Player Characters Will Come In Because...

*They're city guards, and will be sent in.*

**First Mouthpiece:** *Guard Veteran Pixil*

**Second Mouthpiece:** *Chaco the squealer.*

**First Side:** *Cult observer; caught=suicide.*

**Second Side:** *Infected, sent to kill them.*

## Sides & Off-Record Preparation

The last two lines on the record are “sides”. These are for noting any additional encounters you *know* you want to throw at the characters as they progress; things like getting attacked by infected, or being followed by someone outside the situation who wants in on it for a completely *different* reason. These things, as well as many other bits on the record sheet, lead to:

### THE REST OF THE PREP

The situation as given by the record sheet will hook in the characters, send them after the monster, provide them with bits that will let them catch up to it and face it. The side notes for added encounters add a little spice on top of that. But as always, there's plenty more you'll likely want to get ready for running this situation:

- ♦ **Pavement To Pound:** The group may very well start searching turf and agenda-related sites the moment the fist lead drops. This can be covered by 'build up successes' rolls and the like, of course, but it can be a lot more fun to pile in the colourful characters and red herrings. There's no guarantee players will hit this stuff, but having some ready can make the chase much more fun.
- ♦ **Significant Digits:** When the group finally confronts the monster, there's going to be a showdown. Depending on your system, setting up for that might be as easy as picking a “threat number” and having at it... Or as complex as a set-piece battle, with tactical abilities and statistics. If there's room to make that engaging? Do it.
- ♦ **Cat & Mouse:** The monster and infected, whatever form they take, probably aren't going to sit still during the investigation, if they have any warning at all. Which means that you have the opportunity to go well past the two side scenes if you like, and change the game into “we want to catch it before we get unlucky, and get dead”. If the investigative grind is a secondary kind of fun for the players, or you're not sure you can pull a rabbit from your hat for each new way of looking around that the players come up with, chase this angle.
- ♦ **The Death Map:** If you're going for “all the feedings took place near the lair”, then you'll want a map that you can mark them on; just describing this is nowhere *near* as good at spurring the pavement-pounding.





## Predator Souls Record Sheet

The Monster Is...

Infection Means...

It hungers for

It feeds by

It's agenda is

It's turf is

It's history is

The infected are:

Congregation...

First Site

Second Site

Third Site

What happened:

What happened:

What happened:

Leads on agenda:

Leads on agenda:

Leads on agenda:

Leads on turf:

Leads on turf:

Leads on turf:

Witnesses:

Witnesses:

Witnesses:

The Player Characters Will Come In Because...

First Mouthpiece:

First Side:

Second Mouthpiece:

Second Side:

# Nine Rooms



*“The monastery was abandoned years ago; it's overrun with goblins, these days – and they've grown bold enough that they're raiding nearby towns.”*

## Building Dungeons

Roleplaying games have long had a special, even central, place for dungeons. These dangerous complexes containing monsters, traps, hazards, and great treasures have shaped much of what gaming is. This article covers a basic method for crafting dungeons.

### FIRST, FIND YOUR CONCEPT

The core concept of a dungeon has three major parts:

- **What Player Characters Are There For:** Are the characters there to 'clear out' the nasty denizens of the dungeon? Are they there to make off with the treasures of the dungeon's lost past? Are they there to confront a nemesis? Something else?
- **What The Dungeon Was:** Most dungeons started existence as one thing, and then collapsed into being something else. So, was the dungeon originally a cave complex, monastery, fortress, elemental shrine, the lair of an awful thing (a different one than now, that is)?
- **What The Dungeon Is Now, And Why:** Most dungeons have made a transition from their original form into being what they are now. How did this one transition, and what's in it now? Was it abandoned or ruined in war, and then something awful moved in? Did the current occupants descend on and kill (or imprison!) the original occupants? Was it intended as the forbidden prison for something beyond normal reality, and a cult has rediscovered it? The answer to this should also tell you what kind of adversaries the characters will face inside the dungeon.

### THEN, IT'S ON TO THE ROOMS

Moving through the list of room functions over the next few pages, think over the principles and examples and see what you can adapt or are spurred to that can fit that concept of “what it was and what it is”. A piece of scratch paper helps, here. As a nod to realism, you may also want to make a list of “things that the place *must* have had, and things that it *must* have now” - things like ways to dispose of waste, places to store food, places to sleep, perform crafts, whatever suits the previous and current functions. This isn't something to get too hung up over, but some attention is useful.



## The Fallen Fire Shrine

I'm building a dungeon for Tenocha. Originally (just yesterday!), this site was a fire shrine – an industrial workshop powered by a very, very strong heat-producing artifact.

However, one of the people the artifact was tied to fell into dark practices, and it was spun out of control. The usually-controlled heat systems suddenly began doing entirely the wrong things, and the power of the artifact has weakened the border of reality. Before the shrine could be evacuated fully, diabolical beings surfaced inside, in immaterial form. A few of those inside were willing to listen to their mental whispers, and make small sacrifices to these diabolicals from their own bodies for promises of freedom in escaping.

Of course, the diabolicals lied. They seek flesh sacrifices – hands, eyes, skin, and other body parts. The ritual makes these vanish from the victim, and “go to” the diabolical. Since these diabolicals are otherwise immaterial, this means that they appear as flying swarms of hands and eyes, animate sheets of skin and teeth, and other such horrors. Meanwhile, sacrificial victims are driven mad and seek to rend the parts they have lost from others – and continue to make further sacrifices of each other and anyone entering.

## Entrances & Exits

Characters need to get into and out of the dungeon – and, if there are multiple levels, need to be able to move *between* those levels. That's what entrance and exist rooms are for. Some examples:

- **Lobby:** A large and introductory room, possibly with a few benches and sometimes containing the dead body of some previous soul attempting to run the dungeon.
- **Portal or Rift:** A magical device that 'gates' to somewhere else, either as a deliberate installation (a portal), or a rend in space (a rift). The 'somewhere else' in question might well be another plane... or another floor of the dungeon, actually set a thousand miles away. Or it might be the room next door.
- **Breach:** A room partly exposed to outside or inner cave system, by means of collapsed wall. This breach might well be caused by plants, which have broken open the wall and grown into the dungeon itself.
- **Water Entry:** A largely water-floored room that connects to water outside the dungeon. This might be a tie to an underground river, a hidden cove for smugglers or raiders, or even a passage that must be swum through to enter or exit.
- **Burial Tower:** Some dungeons are entirely underground, with only a single extension rising above the ground. This might be by design, such as a minehead. Alternatively, a dungeon may have been buried by time, and such a feature might have once been a tower or a chimney left protruding above the ground.
- **Lift:** A mechanized elevator, powered by gears, steam, or some other method. Often connected to a machine room (later).

### Fire Shrine: In And Out

The Fire Temple would have had a fair number of entrances and exits, originally, but I'd like to be able to control pacing, so I'm going to chop it down to just one normal way in and out. A quick note goes down to have rubble and collapses at some former entries.

So, the current entrance will clearly be an original one; I'm going to go with a lobby-like structure. In addition to this, the place where the artifact malfunction occurred is absolutely going to be home to a rift to outside normal reality – one that a person can't properly survive passing through, and thus more of a hazard than an exist, but certainly worth making a note of. That gives me three notes for when I get to the mapping stage: Rubble piles, a lobby entrance, and the artifact room with it's rift in space.

## Treasuries

A treasury is a room that's primarily there to store something that the characters will consider valuable. This doesn't necessarily mean a vault full of gold (though it could). In many cases, the contents of some treasury will be the actual object of the player characters.

- **Headquarters, Study or Library:** In such rooms, the treasure is generally information, or magical power in the form of arcane tomes. In the case of a headquarters or study, it might also be fine gear belonging to a former (or current!) master of the location. Ruined libraries once of immense value, leaving only a slim number of texts intact, are fairly common in dungeons – some are also lairs to nesting creatures using papers to build with, and the like.
- **Armoury:** Weapons stores, sometimes integrated into barracks or training spaces, often keep their form when dungeons transition, though the gear “on the rack” tends to change. The older gear, if unsuitable to new occupants, may be stashed atop some furnishing or in some cache.
- **Offertory:** A religious, totemic, or similar room may (in terms of dungeon function) exist for purposes of providing treasure. Any number of cultures offer fairly valuable goods to their deities. This is usually a new feature; deciding what such a room was before can flavour it as much as the faith being practised does.
- **Lair Litter:** If you're intending to have monstrous creatures that feed on people, then it very possible that the possessions those people had will end up in the litter pile the creature uses... Either one way or another.

### Fire Shrine: Treasury

Fire shrines in Tenocha are where tools are heat-treated, where pottery is fired, where bread is baked, metal is worked, and so on.

Of course, there are a whole bunch of fire shrines in each city, so I don't need to stuff all that into this *one* shrine. Still, I'm going to be pitting the characters against some pretty terrible stuff, so it'd be good to give them some nice loot, too. I decide that this particular shrine specializes in refining bronze and applying it to the nicer sorts of weapons and tools. So, there should be plenty of nice tools, a few racks of weapons to snag from in a chamber set aside for that purpose. Also, there will be a fair quantity of copper and tin, some cached and some scattered about from the period when everything when terribly wrong. With Tenocha being metal-deprived, even copper is pretty valuable stuff; that'll do..

## Secrets

Any room or feature in a dungeon can be secret, and many often are; as you work through the possible rooms, considering “should this also be secret?” can be very fruitful. Still, some spaces require secrecy; they don't function at all unless they're hidden. When dealing with these, making a distinction between *hidden from the characters* and *unknown even to the residents* can be useful. Examples:

- **Passage:** Some secret 'rooms' are mainly hallway, but even these often contain a small chamber in which torches, keys, or other goods are kept that are useful to those who know of their existence. The main point of many of these passages is to allow rapid movement; they are effectively 'secret shortcuts'.
- **Ambush Set:** A number of secret areas terminate near 'choke points' in a fortress or other location where, at an opportune time, they can be opened for assault. A grand entranceway may be benign, right until an upper wall panel slides away to reveal a stand of archers stationed on a secret balcony above.
- **Saferoom:** Dungeons that began life as a fortress or other guarding location may well have a space set aside for the most vulnerable among the elites to be taken in times of peril. Such rooms might have seen use before the arrival of the characters – or the elites might never have had a chance to use their last line of defence.
- **Watchroom:** Often tied to secret passages, a watchroom is a chamber that allows discreet observation of one or more other rooms. This space might or might not also be any of the above forms of secret room as well.
- **Oubliette:** These are secret prisons. Some oubliettes are built so that the prisoners will simply be lost to history. Others are built so that the prisoners could be visited by the elites of the original building, but remain unknown to the ruck and run of the other occupants, often to sinister purpose. A walled-up space containing the shackled remains of some long forgotten prisoner may well lurk behind some facade within your dungeon.

### Fire Shrine: Secrecy?

As an industrial space, it seems kind of odd to be having secret rooms around the Fire Shrine. So, I'm largely going to pass on secret spaces for this one. I make a quick note to myself that just says “Awareness?”, to remind myself that I need to put in some *other* kind of action for perceptive characters; building up a standard dungeon skill and having it lie useless isn't much fun.

## Switches

Switches that control something in the dungeon can exist in rooms unto themselves (often as puzzle-rooms that control a switching function), or as features inside other rooms. Rather than breaking these apart, it's often more useful to decide what you might want to see switched, and how the switch operates, and then determine if that switch needs a room for itself or ought to go into another space. A switch has two main considerations:

- **The Form:** The obvious form for a switch is a lever that can be thrown, but it's hardly the only form. A thrown switch can also take the form of an fixture that is moved (often as a secret). A lock-and-key arrangement makes for a good switch, and allows the 'key' part of the set to be hidden elsewhere. Lock-and-key sets also include pedestals into which an item can be set. Pressure plates or other features that act as a switch but don't *stay* thrown without piling things onto them or binding them in some other way, can also be good – or ones that require moving something very heavy onto them to throw them.
- **The Function:** A switch might reveal some secret door (or open one), might turn a gauntlet, hazard, or series of traps on or off. It might drop an obvious drawbridge or a visible but extremely solid door. It can release dangerous creatures, in effect being either a trap or a source of assistance. It can trigger a machine into draining water from an area or flooding it. It can activate a more complex device, or even rearrange rooms.

### Fire Shrine: A Final Switch

I've decided that the primary goal in the Fire Temple will be to seal off the artifact that's malfunctioning, lowering it into a containment chamber prepared specifically against this kind of thing. Of course, if it were as easy as flipping a lever, it probably would have happened, so I'm going to make this a lock-and-key switch. Just inside the artifact room, I note, I'm going to have a round pedestal that accepts an ornate sceptre that was carried by the shrine elder. Drop the sceptre into the pedestal, and it will then rotate freely, working as a winch that lowers the artifact down, after which a panel can easily be pulled over the pit-chamber. Having sorted this out, I also note that I'm going to need to figure out where that sceptre is – the diabolicals would likely have broken it if they knew what it was and found it, so it's either simply laying about discarded, or the elder hid it away somewhere.



## Gauntlets

A gauntlet is an area that is filled with a *variety* of mechanistic dangers, making passage through it perilous. This differs from a hazard (which is a single, all-encompassing danger), and while it *may* be made of trap-like structures, the dangers are pretty obvious. Some gauntlets are intentionally dangerous – others were never meant to be navigated while they were running, and it's only the damaged or locked-up nature of the dungeon that forces use. Examples:

- **Clockwork Climb:** The internal machinery of a windmill or large clock, typically with the access stairs rotted or deliberately removed, a clockwork climb has its exit at the ceiling level. Getting to the exit, thus, requires a climb up the clockwork itself.
- **Indiana Hallway:** The classic gauntlet, designed *as* a gauntlet, is a long room with pressure plates and dart-launchers, swinging bladed pendulums, or a huge rolling weight. If the characters aren't going to automatically spot the danger, this is really a trap.
- **Fans:** Present to provide ventilation, a fan room is filled with whirling fans pulling and pushing at the characters with air pressure. A large floor fan may dominate the room. Safety covers *may* be present but damaged, or (more likely) entirely absent. A fan room will link to ventilation lines, which may be navigable by small creatures or large, depending on size.
- **Pumps:** A gauntlet built as a pumping station is generally one where sections of the floor or ceiling regularly rise and fall to such an extent that there isn't room to be on or under them when they do so. Quick movement from one spot to the next is needed to avoid being smashed into another surface. Disabling the pumps might cause the dungeon to flood, if they're keeping it drained – or, if the pumps are pumping oil to lights and other items, might cause darkness and a 'pressure blow' of flammable liquid.
- **Furnace & Foundry:** Navigating the inside of a furnace, or a foundry line that is automated to some degree, can mean weaving and ducking around open flames and hot, pouring metal.

### Fire Shrine: Gauntlets

Thinking about the above, I note down that I'm interested in putting in both a ventilation system, to cool the temple. I'm also thinking I might include some kind of fiery gauntlet as well – maybe something foundry-like. The dungeon is meant to have started life as an industrial workshop, after all; highlighting that fact seems like it has possibilities.

## Hazards

A hazard is a room that contains some singular, basically static, overriding negative feature. In a few cases, the feature would be no more than an inconvenience, if it weren't laced with monsters. In others, the hazard is obviously dangerous, but finding a way to render it safe to navigate is more an open-ended puzzle than an occasion to roll dice for getting through. Some examples:

- **Pressure Door:** This entire room is flooded with water, to the point where the door to it is creaking and immobile with the pressure.
- **The Floor Is Lava:** Or acid. Or a pit crawling with poisonous vermin. Or a pool filled with deadly and ravenous fish. Exactly how a room got filled in this fashion may need some explaining, if this is going to make any sense, though plain water cisterns as the original feature are often pretty solid. The room may have a thin ledge running around the edge, or a bridge spanning it (if it's meant as a puzzle, no; if it's a dangerous battlefield, yes).
- **Pit:** As “the floor is lava”, but the room simply has no floor – or at least, it's an awful long way down. Often, such rooms are dried-out cisterns, or intentionally designed bone pits. The current residents of a dungeon use them as garbage dumps or septic tanks.
- **Webs:** A room covered in giant webs, often with spiders.
- **Otherworldly:** The room contains some kind of unnatural hazard. This could be a vortex of magical energy. It could be that the chamber itself has living and digesting surfaces, or is a pit filled with half-animate skeletal remains.

### Wait. Don't These Categories Overlap?

Yes! The difference in category between a hazard and a gauntlet (and sometimes a trap) is *purely* a matter of attempting to prompt a variety of ideas. If you have a good idea, it doesn't matter “which category it goes in” so long as you remember to mix it up.

### Fire Shrine: Hazards

Having some kind of fire or heat-based hazard in the fire temple seems like a pretty obvious fit. Thinking about it, though, I'm not so sure heat should be a hazard confined to *one* room. Looking back at the gauntlets, I realize it might be fun to make heat a universal problem, that can only be corrected by *activating* the ventilation gauntlet, and *then* escaping it, which would allow me to make that gauntlet a dead end.

## Traps

Like gauntlets and hazards, traps are dangerous features – they differ first and foremost in that they are *hidden*, while the others are overt. Some “traps” are simple affairs, such as weak floorboards, while others are much more complex matters. You'll want to consider if the location was designed to have traps, if hidden perils resulted from age or from the events that caused it to pass into new hands, or if the dangers are the results of time; each gives you different options. A few examples of traps:

- **Alarm:** Alarm traps summon enemies to the area. This could be a bunch of pots and pans stacked against the other side of a door the characters are likely to open, a tripwire and gong, or even a summoning circle that activates as characters cross a round room. The summoning trap can also be disguised as an switch-throwing inscription that apparently must be read aloud, to trick characters into activating it.
- **Instant Damage:** Dart launchers and spring-loaded pain, sprays of caustic chemicals and explosions. Instant damage traps are sometimes semi-natural, such as containers and doors that are under invisible pressure, and snap violently when unjammed. Pitfall traps are also effectively instant, and can be naturally occurring.
- **Countdown:** A countdown trap, when triggered, starts to slowly move to do harm, but the characters have time to try and circumvent or disable it. Collapsing walls and ceilings, crushing walls sliding in, the room suddenly beginning to flood. Countdown traps are almost always combined with holding traps in some way.
- **Holding:** The simple form of a holding trap is “the doors all lock”. Leg-catching traps and nets are also holding traps. By themselves, holding traps aren't much; they're usually combined with some other kind of trap (a pit trap has the tidy side effect of potentially being both a holding and damage trap; if there's a creature lairing at the bottom, it serves triple duty).

### Fire Shrine: Traps?

Nothing original to the shrine seems like it suits being used as a trap, but the diabolicals that are now running the place would certainly like a bit of warning if it can be arranged. I decide to go with something gross and fantastic, and have a few diabolicals existing as nothing more than strands of viscera and sets of lungs splattered up on walls and floors; if they feel their parts being disturbed, they'll make some noise and raise an alarm.

## Original Features

Some rooms that are obvious original parts of a dungeon don't fit any of the functions above, and seem unlikely (or even impossible) for the new residents to alter heavily. These may provide places to rest, great set pieces for fighting, or simply be sensibly required. When you can easily think of rooms like this, also try to take a few moments to flesh out a few details for them – things characters might find that will give them a feel for what happened. In rooms with a lot of mechanical effect, there's less time to pause and consider the history of a place; these rooms can be used to give some space to reflect on that.

### Fire Shrine: Originals

Looking at my list so far, I'm thinking about having a lobby, and artifact room, some storage for tools and copper, a ventilation room, and a foundry. I think that I'm pretty heavily set for keeping the original 'stuff' of the dungeon visible, but just for good measure, I'm going to put in an office as well; table, chairs, a few clay tablets are 'letters' sent about concerns with the artifact, an abacus for accounts.

## Recent & Inverted Features

On the other side from the original features, heavily reconstructed rooms without strong functions to adventuring, help give a sense that the new residents have an existence unto themselves. In addition, *inverted* features – such as a desecrated altar turned to an opposing deity or force – push forward the contrast between layers of occupation.

### Fire Shrine: An Inversion

Shrines are a place where the social elite go when there are kids on the way, to engage in a ritual called quickening (that may give the child elemental abilities, if they're disposed that way). I think it'd good to turn that idea on it's head, so I decide that the room that's built for this ritual has been inverted, and turned into a sacrificial chamber where the mad denizens of the shrine have been doing damage to each other. A desecrated ritual space dedicated to healthy life and turned into anything but that should go in to the dungeon pretty well, I think, giving some air time to the diabolicals as being not just monstrous, but dependant to some extent on cult and ritual practice.

## Encounters!

To set up encounters in your dungeon, you'll need to sort out what kind of enemies are going to be about, pull up statistics for them, dream up some general kinds of encounters, and then place them. Placing will come along in a bit, and the stats for monsters will come out of the system and setting that you're going to be using. For now, two things need noting:

- **Have A Theme, But Don't Worry About Purity:** The way the dungeon was built and changed hands (if it did change hands) should already have given you a general theme for your denizens. For, instance, a tomb where the dead have begun to rise leads to obvious monsters – dead that are rising. But you don't necessarily need to hew completely to that theme; if the tomb was abandoned years ago, having wild beasts lairing in the entryway makes perfect sense. If the setting has a rich ecology of underground creatures, and the dungeon is buried, then having a few such creatures here and there is also sensible. If creatures can be summoned up with power, and there's power around, then including such a thing makes sense, even if it's off-theme. Make up a list of things that you'd like to include, ensure that your theme will come through fairly clearly, and you're set.
- **Consider Combat Types:** There are a great many ways that fights can occur – guards on patrol, a handful of enemies rushing to an alarm, a monster simply wandering down a hallway when the pace gets a bit too slow. However, in addition to such stuff, there are three signature kinds of combats you'll want to consider making a special point of including, and what those might look like – the *light ambush*, the *pitched battle*, and the *roused brute*. A light ambush combat is where the whole group is standing outside a sarcophagus, and the unarmed skeleton suddenly goes into action – the high note here is that the creature surprises the characters, not that the character is exceptionally dangerous in and of itself. A pitched battle is a scenario where there is unquestionably going to be a major brawl, usually in interesting terrain. A canny, well-set group may be able to “start off the fight right”, but there are enough foes, in a wide enough pattern, that there is going to be a significant fight. A roused brute is a threat that's held and hinted at for a fair bit of the dungeon – the sleeping dragon that the characters know must be here, and can hear breathing from well away, for example, and which (like the pitched battle) will still prove a dangerous adversary even if the characters do prep themselves up in advance. In addition to these notables, have a general assortment of foes on hand just to round out the corners.

## Fire Shrine: Encounters

Working through all this for the fire shrine, I end up with the following:

**The Theme List:** This part seems pretty obvious on the face of it, but a little *detail* would be good, so: Mad cultists in skinless, eyeless, handless, toothless, lungless, and gutless varieties; some missing multiple chunks. Rat bodies stripped of claws, eyes, teeth, killed after being stripped down by ritual. Diabolicals as... Lung-and-guts screamers, flying swarms of eyes-teeth-claws, whirlwinds of hands holding dozens of weapons, and strange flitting ribbons of skin far longer than a person's body.

**Light Ambush:** For “things that jump out”, I've got two big options – the lunatic that looks like a corpse, but isn't, and the small diabolical that jumps out. The first one will probably only work well once, so I'm note to put it right near the start. The second one will work almost anywhere; I'll keep that in reserve.

**Pitched Battle:** I'm thinking that there really should be a pretty fair mob near wherever the quickening room gets put down; I'll keep that in mind as the region to put my pitched battle. This is going to be a pretty small dungeon, though, so I'm going to keep it down to just the one.

**Roused Beast:** Considering this one, I'm tempted to alter my plan a bit and include a fully-realized diabolical somewhere, but it might be better to go with something a little more unusual. Looking up at the monster list, I decide that “the skin-ribbon” idea would do well if it also has a little more offence, but “the swarm of hands and weapons” might, too. Thinking on my mythology of horrible things, I dimly recall the existence of the Hekatonkheires – hundred-handed giants. Since I like giving diabolicals obscure named out of mythology, that's going to be the one. Hekatonkheire, the hundred-handed, who hasn't quite managed to manifest yet. I'll look for a place to put it that's a bit away from the quickening chamber, so I can be assured that it'll be a distinct encounter, even if alarms are raised. I can hint at it's presence by having almost everyone be missing a hand, and possibly by having character hear it scraping at walls with it's weapons. Also, it's a great candidate for a weakness; I note it has a single eye, deep in it's centre, to strike out.

## Mapping: Building Sections

There are a lot of ways to get a 'blank map' for your dungeon, including some pretty great random generators online. You might just want to use one of these! However, rather than sending you looking for sites that might not fit the needs you've run into using this method, here's another method:

### Tracing Templates

The last three pages of this article give a 'blank record sheet' for a dungeon section and a couple of pages of little templates. To use these, print all three pages, and then trace four of the sections (lightly, in pencil) onto the record sheet, aiming to get a total of six to nine rooms. When you do this, you'll notice that two templates, set side-by-side, are one square wider than the record grid. This is deliberate! Overlap them by one square in the centre of the record grid. You might want to skip on some templating, and just draw it yourself; that's great - and if the templates don't make it easier, don't use them.

### What's The Scale, Here?

That's up to you. For my own use, I think of each square as being ten feet across. You might be better served by having each square be five feet to encourage tight situations and cramped tactics, or (for really open feels and grand scaling) make each square twenty feet across.

### Removing Exits

This will give you a blank map; your next step is to remove some of the entrances and exit squares at the edges. In the map to the right, for example, four templates were overlapped, and all but one of the exits were taken out. Depending on how you're thinking of getting characters in and out of your dungeon, you might want to remove most or even all of the "edge" exits - if your dungeon relies on lifts and other features, entries and exits might happen inside rooms, rather than on the edges.

### How Many Sections?

This depends heavily on how densely packed with stuff you intend your rooms to be, how long the dungeon is meant to last you (how many sessions?), and how much material you came up with while looking at and considering rooms. The fire shrine I'm building is meant to be densely packed in, to only last a couple of sessions at most, and I haven't piled up all that much material. So, I'm just going to build the one section.

## Mapping: Featuring Up

Looking over the map, number all your rooms, starting at the entrance and continuing from there in some way you can easily track as the party moves on. Then, start dropping in the rooms you've thought up, in whatever way seems best to you. Keep a spare thought to the side for where you may want to add monsters so that you don't deny yourself great possibilities later, but focus mainly on room and feature placement. You'll also want to be sure that most of the dungeon will see use; this means putting some of the objectives relatively far out from the entrance (though not necessarily all). You'll also want to avoid being entirely linear; if the characters are running a straight line from entry to end, the dungeon won't feel much like a place – scrub out a few doors and put a few new ones in to make sure at least a little tracking-back is going to happen.

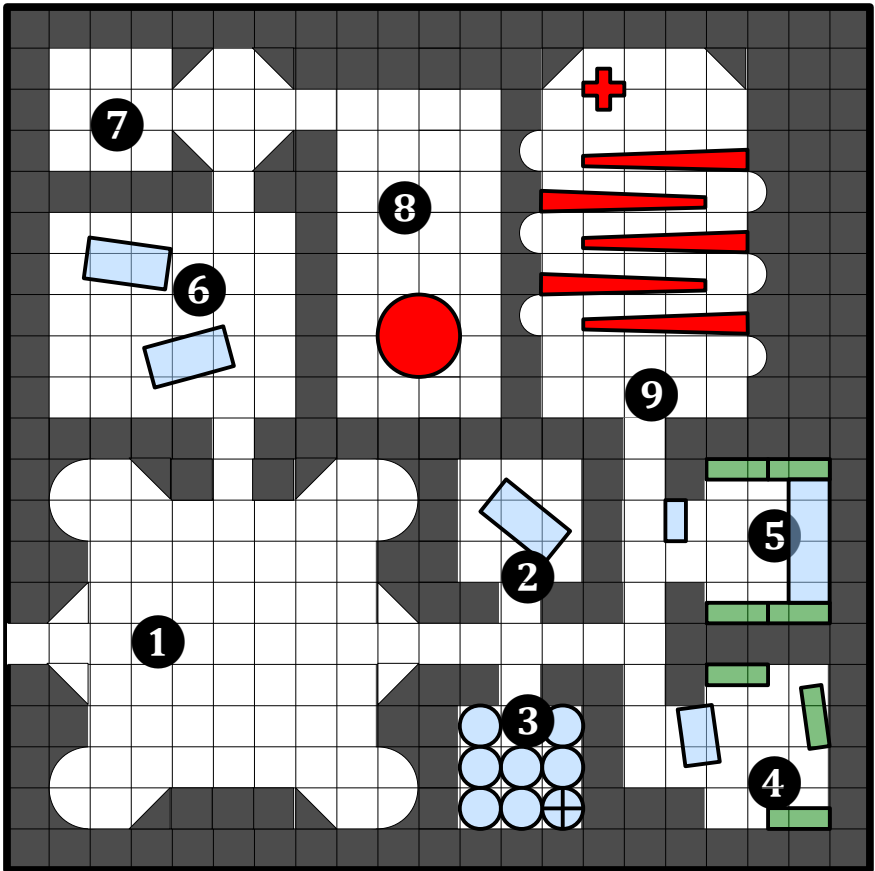
### Fire Shrine: Featuring

Looking at my rooms and feature list, I have: Lobby, Artifact room (with winch), weapon store, copper stores & scattered, ventilation (off; turn it on!), something something foundry, quickening / sacrifice room, office. I'll place those on the map next page.

The most obvious placement on my list goes first; (1) is the lobby. I think that the space for (2) looks good for an office, so that's that. But I've got pause and get the pacing. So, one end of the “split” this map makes is at (8), and the other end is at (9). I decide I'm going to put the artifact room in (8), and put the sceptre/key that works it over in (9); I'm pretty sure the whole place will get some running, now. “The sceptre is here” is hardly a room, though, so: (9) will be the foundry gauntlet, and the sceptre will be laying, visible, at the far end, next to a cloak that was torn off the shrine elder; I make a few little changes to the map there to fit what I'm thinking. I decide that (3) can be the ventilation gauntlet, which has a body stuck in a far fan jamming it, and come up with a mechanic – characters don't regain spent breath except in the lobby unless it gets turn on; it's just too hot. The copper and weapons store, then, can go right up near the workshop, at (4) and (5). The quickening chamber, on the other hand, can go a bit away over at (7). And... I only had eight rooms noted, and have a space left. Well, (6) looks like it'd make a good room for coming and going and the like, so it can have tables, personal footlockers, and such, overturned, and be called “general use” space.



# The Map



## Detail Key



Artifact



Sceptre-Key



Table / Desk



Treasure



Foundry line (Hot!)



Vent Fan

## Mapping: Add Encounters

Running through your map, either split it mentally into 'chunks', and assign a big fight first to each one as you start in on it, or just place down all your big fights before doing anything else. Then, ramble around the rest of the area, placing general foes and set pieces however you wish. Consider sight lines and hearing a bit – will the foes here come to assist each other? If so, you might want to space them out or mix in the non-theme encounters, so that you can easily excuse keeping the bits separated. Check if you have creatures that will combine especially well with your various traps, gauntlets, and the like – but watch out that you're not setting up encounters that are total killers by accident (whether you want to put in killer encounters on purpose is your business; is that fun for your group?).

## Room To Breathe

Somewhere in this mess should be at least one spot where there's not really much of anything going on – and it's not a bad thing for that space to be one that can be *temporarily* secured. If there are areas that can be easily cleared, and then secured, that works fairly well, too – but the goal is always to keep the pace moving around. Going from one slugfest to the next is nowhere near as good as moving from brawl to gauntlet to puzzle to quiet and back again, a few times over.

## Mapping: Add Treasure

Depending on your game system, treasure might be something you need to watch the balance on with a close eye. So, while you'll always want to walk through the rooms and throw a little something on almost every line for “treasure”, exactly how much and of what can vary pretty wildly. Check your rules, and then wing it.

## Polishing Up

Again depending on your game system, the statistics for your monsters might be as easy as a single 'threat' number apiece, or each creature might need to be lovingly built from the ground up. If you have any special rules you'll need to read – drowning and falling and all the other fine detail that can be pulled into focus in the more complex dungeon setups, you'll want to read those over, as well.

Then, it's time to play.

## Fire Shrine: Adding Encounters

Sitting down with my list of horrible, I come up with the following:

- ♦ **The North Wing:** (1) Can be the apparently-but-not-really a corpse; best to get that right up front. (7) Is the quickening chamber, and it's pretty well-placed to have the things I intend to have happening there also spilling into (8). So, that whole end of the hallway is the site for my pitched battle with all kinds of lunatics; I'll put a screamer all over the door into that area from (6) to both block vision and kick off the action. Speaking of (6), I'd like to polish up that wing, so I add a pair of lunatics at the south end of that area hunting through the rubbish for rats to sacrifice, spurred on by a small diabolical. None of them will have mouths, though; I don't want them alerting the others.
- ♦ **The East Wing:** I want to put Hekatonkheire down first in the other wing, and it's pretty obvious to me that the armoury is the place to go for him. So that's over in (5). I think I'll leave both (2) and (3) vacant - the gauntlet there seems good, and the office can be a 'safe' space. Down in (4), I'll put my other jumping-out critter; a rat-claw-swarm diabolical. That just leaves (9), which is a gauntlet of blazing hot plates in switchbacks I was thinking was kind of weak. But... Throw in the big ribbons-of-skin thing, and have it trying to grab at the characters as they navigate, there, and it tops up pretty well.

## Fire Shrine: Adding Treasure

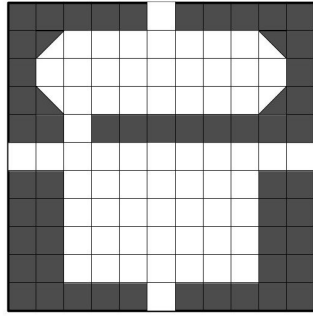
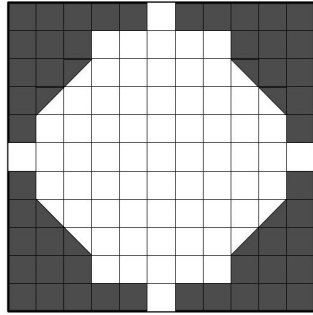
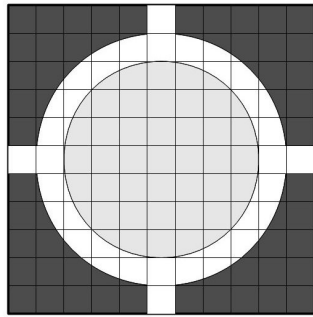
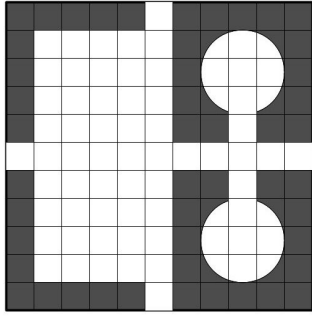
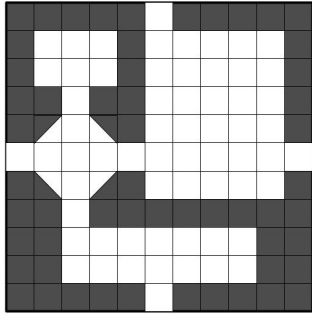
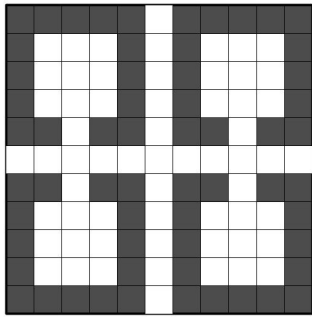
In terms of basic material loot, I've already covered the main stuff with the copper and tools that are in the south-east corner; it's a pretty decent haul. But, still, I walk through, noting fine ritual gear in the quickening chamber, ornate braziers lighting the space up in the artifact chamber, and just a note saying "personal possessions" in the multi-use space. In the west, I put a note that there's lots of added copper in the foundry, and a small purse of gold among the possessions in the office.

## Fire Shrine: Polishing Up

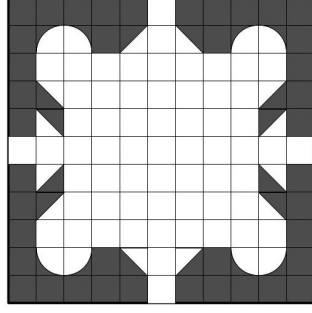
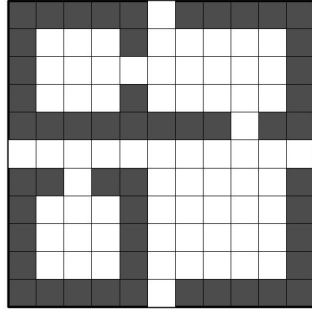
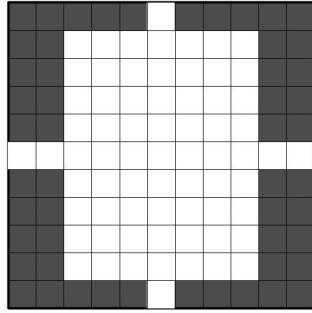
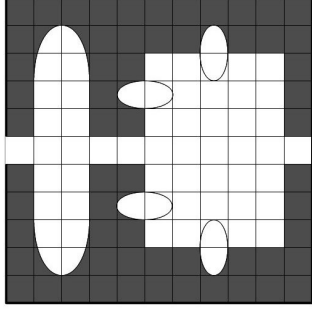
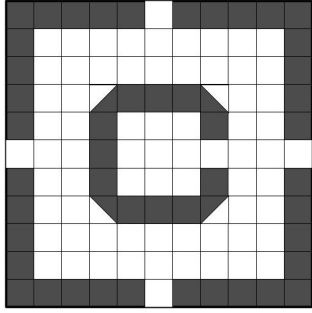
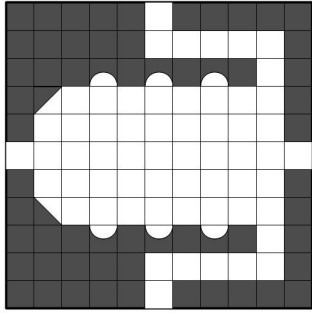
I crack open the engine, and the setting material, and whip up a second page of simple statistics for the monsters... And I'm ready to go.



# Templates 1/2



# Templates 2/2





## Feedback & Updates

If you're interested in giving feedback on this (or any of the other stuff I've got out there), I can be reached by email at [levi.kornelsen@gmail.com](mailto:levi.kornelsen@gmail.com). If you'd like to track what I'm up to in development, look me up (Levi Kornelsen) on Google+; that's my primary network these days.

## Changes!

Iteration 2:

- Unified all the situation generators into one half-page file.
- Did a bit of work to unify the style with all the other game bits.
- Made a few minor corrections to grammar.